dance magazine

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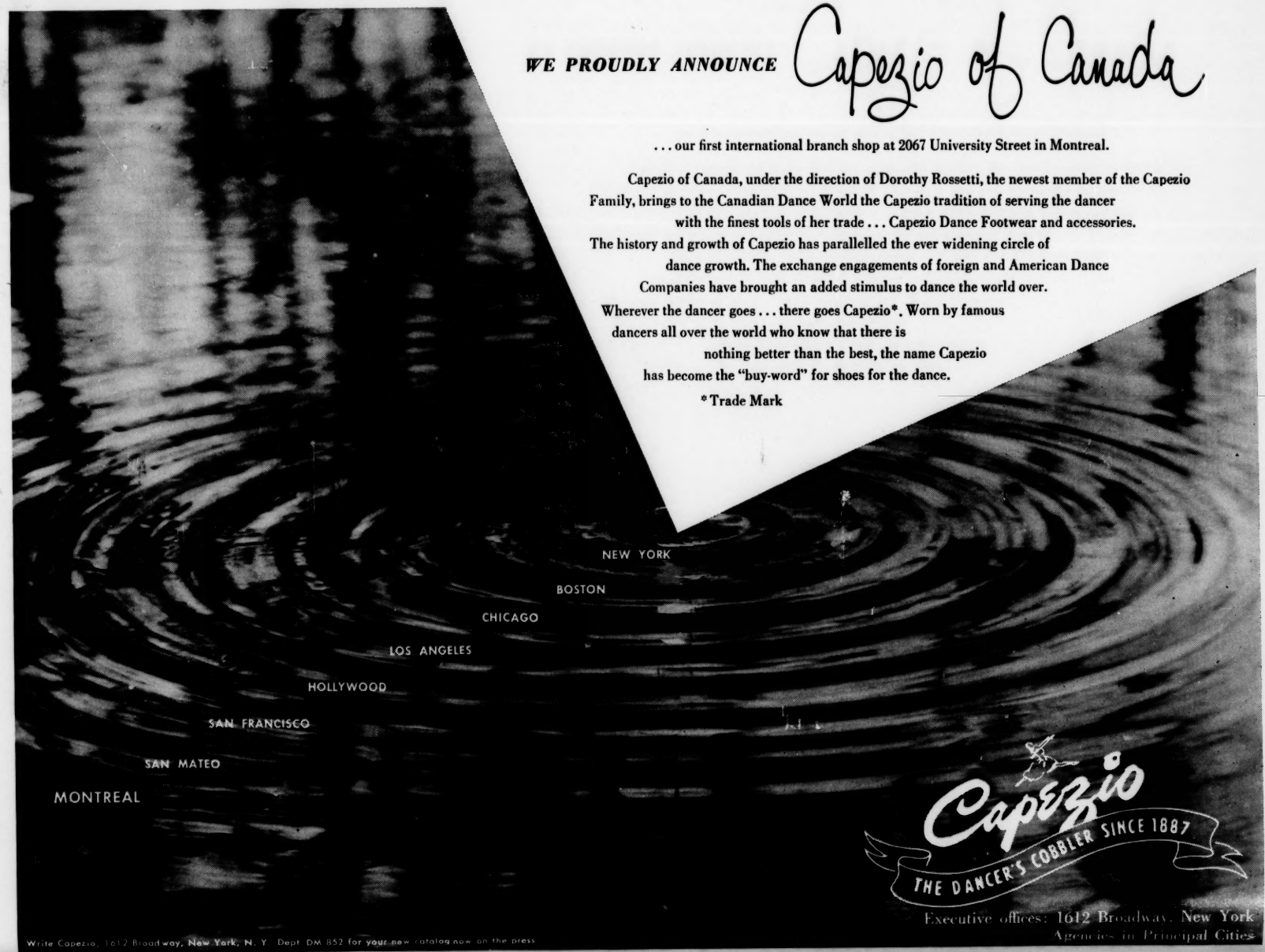

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NEWS of DANCE and DANCERS

Good News . . .

Ballet Theatre is full of surprises . . . right now they're about to bring us one of the most delightful of dance treats . . . they have just signed **Alicia Markova** to appear during their New York Metropolitan Opera House season, which starts on September 25th.

This is more in the nature of a return engagement than a guest appearance since Miss Markova was with Ballet Theatre from 1941 to 1946. She is scheduled to alternate the role of Giselle with **Alicia Alonso**, and appear in several other ballets as well.

Until she starts rehearsals Miss Markova will be in Buenos Aires, where she will do six gala performances during the month of August. Four will be in Swan Lake, with the opera ballet at the Teatro Colon and two will be recital concerts with orchestra. **Roman Jasinsky** will partner the English ballerina and **Robert Zeller** will be her conductor.

•

More Shifts . . .

Erik Bruhn flies from Denmark to join Ballet Theatre in the Hollywood Bowl . . . **Tatiana Riabouchinska**, one of the three famed "baby ballerinas" (Tamara Toumanova and Irina Baronova were the other two), will join Ballet Theatre for six performances at the Hollywood Bowl, August 9-16, when her husband, **David Lichine**, does a new production of Graduation Ball, henceforth to be included in the company's repertoire. Husband and wife will be guest stars with the company in several roles.

•

Dancers on the Wing . . .

Maria Tallchief has been flown back from the New York City Ballet's London season to appear in Dallas from August 7th through 21st. She'll dance the Good Fairy in the operetta production of The Wizard of Oz there, and is scheduled to rejoin the ballet immediately afterward in England . . . Besides Miss Tallchief, **Janet Reed, Jerome Robbins** and **Andre Eglevsky** are not dancing the full London season, although they will most probably be appearing in Edinburgh and in the final week of the tour in Germany.

•

Scandal in Holland . . .

The New York City Ballet continued its excitingly succesful tour through Europe until it met up with a tepid opening night in London (see report on page 22). In the Hague, where they appeared from June 27th through July 3rd, they finally did The Cage despite preliminary consternation from the directors of the theatre, who had heard rumors of its immorality. It was censored from the program in advance of appearance, but when choreographer **Jerome Robbins** decreed that none of his other ballets could then be shown, and ballerina **Nora Kaye** said she would not appear in anything else, the Dutch officials changed their minds. The critics said they couldn't understand what all the commotion was about, and The Cage once more, though controversial, was acclaimed an artistic success.

•

Going South for the Summer . . .

Ballet Russe de Monte Carlo announces that they may be going to cool Mexico City for a three week season in August after two weeks of performance in San Francisco, (from July 21st through August 2nd).

•

Final Casting . . .

Rumor has had half a dozen well known ballerinas cast opposite **Igor Youskevitch** in Gene Kelley's Invitation to the Dance. Now that the picture is actually in rehearsal in London, the casting seems finally to have settled on an eighteen-year-old French dancer named **Claire Sombert**, formerly with Janine Charrat's company. Her role in the picture is said to be that of a circus dancer.

•

Straw Hat Ballet . . .

Ballet in summer theatre really seems to have clicked, if the first appearance of the first company to do full length straw hat programs is any indication. The **Slavenska-Franklin** company, with **Danilova** as guest star, had no uncertain success when they appeared at Olney, Maryland the week of July first. The box office there hit a new high for the year, surpassing even the appearances of Tallulah Bankhead, As Variety put it, "Biz, at $3.60 top, was booming."

The dancers loved it except for dancing conditions. The theatre floor at Olney is covered with a heavy felt. For the dance performances this was covered with an excellent laminated paper surface that would have been fine except for the "give' of the felt underneath. Muscles were sore and bodies aching, but, under the happy circumstances, nobody was complaining.

The company will do a performance on July 19th at Lewisohn Stadium and will appear at the Westport Summer Theatre the week of the 21st to resume its unprecedented tour. **Valerie Bettis**, back from Hollywood, will be choreographing Streetcar Named Desire, for the company in their free out-of-town time.

•

Vispitin,—Who's He?

On the opening program of the Jacob's Pillow Dance Festival there was a dance called Trio con Brio, performed by **Tatiana Grantzeva, Polajenko** and **Ralph Mc Williams**. The music was from Glinka's Russland and Ludmilla, and the choreographer was listed as **Vispitin** — ever heard of him?

The story behind the name is that **Anthony Tudor**, at the request of **Ted Shawn**, choreographed Trio con Brio but, feeling that this Russian-style divertissement was a departure from his more usual style, he suggested to the dancers that he would like to use another name. A little discussion brought up the fact that Tu dors (Tudor) in French means "you are sleeping." It was only one step for the Russian Grantzeva to come up with Vispitin, which in Russian means "you are sleeping." Everybody knows that it's Tudor's work, but it's fun to have this dance, which will be on the program of the Jacob's Pillow Festival Co. tour next year, listed as being by Vispitin.

The forthcoming schedule for the Pillow includes: the **Jacob's Pillow Festival Company** from July 29th through August 2nd; **Slavenska-Franklin** and **Danilova** the week of August 5th; compositions by **Nina Fonaroff** and **Juana** during the week of August 15th; **Olga Suarez, Robert de Voye, Katherine Litz** and **Josefina Garcia** the week of August 22nd. Closing week, August 29th and 30th, **Ruth St. Denis** will appear as guest star with the complete Festival Company.

•

Lightly Tripping . . . .

David Libidins, for many years manager of the Ballet Russe de Monte Carlo, tells of a phone call in a town where the company was appearing while on tour. As Mr. Libidins remembers the conversation it went like this:

"Is this the Ballet Russy?"

"Er-rr, yes."

"Would you tell me, please, in what language does the company perform?"

News Notes . . .

Marjorie Tallchief, ballerina of the Marquis de Cuevas Co. and wife of George Skibine, gave birth to twins in Paris on July 3rd. Several papers in the country carried the news, but listed sister Maria Tallchief as the mother . . . **Tamara Toumanova** passed through town en route to Paris after completing her Hollywood chores in Tonight We Sing, the movie based on the life of Sol Hurok, in which she plays the role of Pavlova.

Mary Bran, Los Angeles impresario, also bound overseas, announces that she has scheduled three outstanding dance events for L. A. next season — **Carmelita Maracci** in January, **Harald Kreutzberg** in February, and **Jose Limon** in March . . . a dance film in color, made in Sweden and based on Stavinsky's Firebird, will be shown in this country in the fall. **Ellen Rasch** of the Stockholm Opera Ballet is the principal dancer.

. . . Those invited to present works on the spring season of the B. de Rotschild Foundation programs are, to date, **Martha Graham, Doris Humphrey, Jose Limon, May O'Donnell** and **Pearl Lang.**

•

Good Luck, Jolly Flahooanny . . .

Ruthanna Boris, choreographer of Cakewalk and other ballets, is off to Los Angeles where she's rehearsing Jollyanna for Edwin Lester's Civic Opera Co. This will be a revised version of Flahooley, the show which had the Broadway critics on opposite sides of the fence last year. In its new form, with it's new name, directed by Jack Donahue and with choreography by Miss Boris, it will run the last of August in L. A. and then be brought east-ward once more.

•

Dancers in the Cosmos . . .

Mike Todd's production of Night in Venice opened at the new Jones Beach Stadium on June 26th. The vast stage separated from the audience by a good-sized lagoon, is a stickler of a problem for a director or choreographer. **James Nygren,** shifting from the confines of television stages, was assigned the duties of the latter and did a fine job of it. It cannot be denied, however, that even 40 dancers, dancing in unison or in organized abandon (as in the carnival scene) have strong competition from the sea, the stars and the spectacular fireworks shooting high in the sky which are, at times, used simultaneously with the dancing. Although we could not see faces at that distance, the program informs us that a number of well-known dancers, including **Zoya Leporsky, Audrey Keane, Virginia Barnes, Zebra Nevins, Alfredo Corvino, Peter Deign, Gerald Leavitt** and many others equally well known from their appearances with ballet companies, are lending their talents.

•

Australia to U. S. . . .

Corroboree, a ten minute short of the Forty-five minute ballet about the Australian aborigines, is being shown these days at New York's Roxy Theatre, and will be distributed through the country shortly. Its stylized, primitive movement, as danced by the Australian National Ballet, was choreographed by **Rex Reid.** The weirdly impressive music is by John Antill, and played by the Australian Symphony Society (see page 28 for more about Australian ballet).

•

Conventions going strong . . .

This being the time for the fraternal activities of dance teachers, we can report that everything is going according to schedule. In California three groups have already met; the Associated Dancing Teachers of Southern California, the Dance Masters of California and the California convention of NADAA. The Texas and the Canadian Associations have also met, with the DEA and the DMA scheduled for the end of July, and beginning of August. The American Society, CNADM, the Dance Teachers Club of Boston, and NADAA meetings in Dallas, Chicago, and New York are also scheduled for late July and August. Future issues of DANCE Magazine will carry reports and pictures of the conventions.

•

Ballet in the circus . . .

At the Lambertville, N. J. Music Circus **Boris Runanin** is doing the choreography for a group which consists of **Madeleine Artieres, Marianne Bolin, Marian Germain, Ted Kokis, Marie Kolin** and **Max Nevilon.** In the performance of Roberta which we saw, the dancing was well adapted to the elliptical stage surrounded by the gayly decorated tent, and added immensely to the light-hearted charms of that mellowing musical.

•

Free for all . . .

Every Wednesday eve in N.Y.C., 8 to 11, from now through September 10th, square and folk dancing is to be enjoyed without charge, at the Outdoor Amphitheatre, at Grand St. and the East River Drive. **Robert Krebs** is the caller.

•

New London Festival . . .

Connecticut College School of the Dance, now in mid-session, will finish its season with a four day festival at Palmer Auditorium from August 21st through August 24th. Well known modern dancers, including **Jose Limon,** and group, **Dudley-Maslow-Bales** and group, guest stars **Pauline Koner** and **Franklin-Ryder** and others are scheduled to appear in new and old works.

The lectures series started in July continues in August with **Doris Humphrey** on August 4th, **Agnes de Mille** on the 11th and **Ruth St. Denis** on the 18th.

Last year the State Department made a documentary film on the activities of the New London summer dance school and festival. It is now being distributed in Europe . . . .

•

Tea With Ideas . . .

Valentina Oumansky, who has been dancing leads on the operetta circuit, met Roy Harris while she was performing in St. Louis. The result of a tea-time chat is that the distinguished composer will write a new orchestral work for the talented young dancer and the composition will be premiered in Portland, Oregon, on January 30th. Portland is where her father, ex-dancer **Serge Oumansky,** now has his dance studio.

•

More Notes . . .

A phrase picked itself up in last month's biography of **Alicia Markova** and placed itself so that it appeared as if the Bluebird pas de deux is in Boutique Fantasque! Since everybody knows that it's in Sleeping Beauty (or Aurora's Wedding) there's hardly any use in mentioning it.

•

In Colorado . . .

On August 23rd and 24th, as part of the Perry Mansfield Dance and Theatre Festival, Steamboat Springs, there will be a two-day arts symposium. The over-all subject is to be "How can artists, teachers and laymen in communities remote from metropolitan areas join to expand activities in the arts in their communities?" **Richard Pleasant,** formerly a director of Ballet Theatre and of the New York City Dance Company, and **Tilly Losch,** well known dancer (who in recent years has also become a painter) will be members of the panel which will include educators and community leaders in the arts from the entire region.

Harriet Anne Gray and the Perry-Mansfield Dancers will perform on August 13th, and before that, on August 9th Steamboat Springs will again attract prize-winning teams from over the country for their big Annual Square Dance Festival . . . Among

continued on page 35

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A TV PILOT SHOW "CLICKS"

A REPORT AND A PROPHECY

photos taken from the WNBT kinescope of the first Children's Dance Theatre program

On 12 o'clock noon of June 21st WNBT, the New York television station of the National Broadcasting Company, a picture frame appeared on the screen on which were drawn the words, Children's Dance Theatre. In one corner the spire of a castle set the tone of the fairy tale to come. Nothing except clairvoyance could have let the audience know that they were about to witness what may very well be a turning point for the role of dance in this country. A half hour later the pleasant voice of the narrator of the story concluded "our young performers . . . have come together to put on this program as an experiment to help build an even greater interest in the ballet and dance among young people . . . If you would like to see more programs of this sort, write to us at WNBT and tell us so."

The aftermath was extraordinary. Hundreds and hundreds of letters were received, many of them in the tenor of the mother who wrote "This is the first program on TV which I have been able to enjoy along with my child", or the one who said, "I saw this program by chance — if you will promise to have more like it, I will promise to buy a TV set." Jack Gould, the New York Times' television editor wrote a two column rave about the program, calling it "a triumph of simplicity and intelligence" and said that it was the "treat of the year in children's programming".

What happened in that half hour? — a children's ballet beautifully danced by children — nothing more. But it forecasts a new approach to the American public, and a proving ground, equivalent to the opera houses of Europe, for talented young dancers who will someday be in our ballet companies.

WNBT plans to go ahead with the Children's Dance Theatre in the fall, presenting one ballet a month by its choreographer, Iris Merrick, the Ossining, New York teacher, who with Mrs. George Heller, conceived and carried through the initial experiment. There is talk of presenting the program on a regular nation-wide hook-up. If it is done it is quite possible that out of a vision "played on a hunch" may come a revolution of public dance taste as profound as the far-reaching effect of radio in spreading good music in the country.

Although the public which has gone to see performances of professional ballet companies has increased steadily, and the interest of the movies (which has discovered that it can make money with dance in pictures) have introduced it to a new public, the ballet still remains a relatively small though glamorous part of our cultural scene.

TV programs by professional ballet companies, and we have had a few, are infrequent because of the tremendous expense involved. The Children's Dance Theatre program was made possible because the budget for the initial program was unbelievably low. But just any inexpensive children's program could not do what this particular one did.

Its appeal lay in the fact that there was no chi chi, no flashiness, no self-conscious theatricality, — just a group of youngsters dancing their hearts out in a well presented story that had meaning to the 6 to 16 year old who danced in it. There were possible flaws in the presentation, but there was no veneer, and the performance shot straight to the heart.

The ballet was adapted from the Andrew Long tale, "The Five Dancing Princesses". The music was Carl Goldmark's Rustic Wedding Symphony. The story was of the young gardener who broke the spell of the enchanted princesses, who had to dance away their nights in the magic castle. The spell was finally broken when the youngest princess discovered that she loved someone better than herself. If one stopped to think about it, the dancers showed the excellent training which they had received from the School of American Ballet and Miss Merrick's own school, from which the youngsters were recruited, but mostly it was a sense of participation that was communicated to the audience.

The cooperation of executive producer Ivan Reiner, the vision of Ted Cott, WNBT vice-president, who, as he said, "played Miss Merrick on a hunch", and the brilliant though unrehearsed handling of the cameras by Ted Nathanson all helped to make possible this small but bright pilot into the future.

An audience that will accept children (which is any audience we've ever heard of), may also learn from them that the dance can be very beautiful.

N.B.C. may take a bow and then get to work. The public needs what their program has to give.

dance *magazine*

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August, 1952

the largest, most widely read dance publication in the world

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Rudolf Orthwine, Editor and Publisher

Lydia Joel, Executive Editor — **Jean Gordon**, Associate Publisher

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Associate Editors: Ann Barzel, Doris Hering, Mary Jane Hungerford

Ballroom Editors: Albert and Josephine Butler — **Circulation Manager:** Lee Tranfalia

Advisory Editor: Regina Woody, Young Dancer — **Circulation Assistant:** Joyce Phillips

Staff Photographers: Constantine, Walter E. Owen, Earl Leaf, Fred Fehl, Gerda Peterich, Jack Mitchell, Stanley McDonald

Staff Correspondents:

Chicago: Ann Barzel, 3134 W. 16th St.
San Francisco: June Wilson Cahn, 2050 33rd Avenue
Hollywood: Ted Hook, 1722 El Cerrito Place
Louisville: Thomas Jordan, 621 South 4th Street
England: Mary Clarke, 6, Dulwich Common, London S. E. 21
France: Saul Colin, 91 Ave. Des Champs Elysees, Paris
Austria: Linda Zamponi, Vienna State Opera, Vienna
Australia: Beth Dean, 18 Windemeere Ave., Northmead, Parramatta, N. S. W.
Mexico: Patricia Fent Ross, Calle Tijuana 22-4, Mexico, D.F.
Portugal: Luigi Gario, Rua Conceicao, 113-3rd—Lisbon
Canada: Francis A. Coleman, 2105 City Councillors St., Montreal, P.Q.

West Coast Agent: Beatrice de Baltazar, 8828 Sunset Blvd., Hollywood, Calif.

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coming . . .

in the SEPTEMBER issue

BALINESE MAGIC . . .

a company of 45 dancers and musicians from the lovely isle of Bali will appear in the U. S. this fall. Nelson Lansdale tells how and why they'll be here and what they'll be dancing . . .

DANCERS IN PROFILE: FREDERIC FRANKLIN . . .

another in Francis Mason's series of interviews, as well as a group of pictures of a highly esteemed ballet star . . .

HANS CHRISTIAN ANDERSON AND FRIENDS . . .

pictures of Samuel Goldwyn and his four million dollar film investment (which includes two grand ballets and two dance fantasies), taken onstage during the shooting of the forthcoming "Hans Christian Anderson" . .

LEGAL ASPECTS OF THE DANCE . . .

an official of AGMA tells what dancers should and shouldn't do about employment contracts . . .

JACOBS PILLOW THRU THE SPY GLASS

a candid camera's eye view of the Berkshire dance center with commentary by the sparkling LaMeri . . .

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reviews . . .

Brandeis University Festival
June 14 Dance Program
Merce Cunningham, choreographer
Waltham, Mass.

reviewed by MARGARET LLOYD

The four-day festival at Brandeis University in Waltham, Mass., in celebration of its first commencement, investigated the creative arts in their contemporary forms. From June 12 to 15, symposiums and performances were in the hands of distinguished leaders in the fields of modern poetry and chamber music, art films and jazz, opera of the un-grand variety, and dance of the un-classic school.

Leonard Bernstein was the director of the festival and conductor of the music. Merce Cunningham was the choreographer and principal dancer of the two modern-dance works presented on the evening of June 14. It was a case of perfect casting in the *Symphonie pour un homme seul*, based on excerpts from Pierre Schaeffer's Musique Concrète, and something less than that in Stravinsky's choral ballet, *Les Noces*.

Musique Concrète is a tape recording, by a radio engineer, of sounds, or noises, human and technological, natural and synthetic. The montage is said to include the magnified heartbeat of a grasshopper, musical phrases played backwards, the passage of an airplane, etc., but to this recalcitrant ear it was mainly a jumble of sibilants, aspirates, and gutturals, speech as through a harelip, quarreling speech, and speech in foreign tongues on the human side, and mechanical whirs, whizzes, bangs, and other disturbances for the rest. The idea is to express the abstract through the concrete. Since there is no musical development, and no music either, it can hardly be called a symphony.

The work was divided into two versions. In Version I Mr. Cunningham wandered like a lonely Pierrot lost in the modern world, preoccupied with antic movements that were beguiling in themselves but deaf to the sound effects. Version II was a free fantasia on the theme, with Mr. Cunningham, Natanya Neumann, and others making a wild party of the horrendous noises without making sense. They tore about the stage, bending, twisting, turning, jumping, as only modern dancers can. The visual effect was a kaleidoscope of color and movement as abstract as you please.

morris beck

LES NOCES, *as seen in performance at Brandeis University*

This Musique Concrète is not so novel as is generally believed. The expression of physical and psychological reaction to recorded sound effects has been done more appealingly by Emily Frankel and Mark Ryder in their *Haunted Moments*.

The costumes for *Les Noces*, designed by Howard Bay, made their wearers look like American dancers ready for a Broadway show, instead of Russian peasants. The girls' tights were more shapely, seen through a single layer of tarleton, than the men's which were unaided by any flattering device. The girls' Russian-type tiaras were more reasonable than the men's glistening crowns. But the colors were raucous and bedizened with theatrical sparkle-cloth.

Of course the Bride wore white. She moved most intelligently for a peasant maid, as impersonated by Miss Neumann, and unemotionally as well. Mr. Cunningham was not a particularly effectual Bridegroom. The dominating figure was Ronne Aul. As Father of the Bride he kept his chin up determinedly, smiled inordinately, and danced superbly. Anneliese Widman, the Mother of the Groom, also smiled persistently and smugly — in tones of "I didn't *say* anything, but I *thought* plenty."

A few ikon-like fir trees stood by, and the locale of the four scenes was left to the imagination. At the home of the Bride, her girl-friends wove a ritual maypole dance with gay ribbons around her. Up at the Groom's place the men had a stag party, indulging in occasional muscular ribaldries. The Bride, blessed by the Parents, left home tearlessly, and the wedding celebration was a happy affair, choreographically complex and stimulating.

Meanwhile the musicians, as Stravinsky originally intended, were part of the visual scene. Chorus, soloists, the four pianists and their instruments, the percussionists and theirs, were massed upstage center, framed off from the dancers. The sounds they emitted were harsh, exciting, orderly. This was a planned dissonance, quite in contrast to the haphazard cacophony of Musique Concrète.

The performance of Musique Concrète was the first in the United States, and in it the movement surpassed the so-called music; that of *Les Noces* was the first choreographed performance in New England, and here the music won. Taken out of context, choreography and dancing were excellent for dynamic quality and design.

Joan Skinner, Donald McKayle, Jo Anne Melsher, Marianne Preger, Remy Charlip, Ben Garber, Helaine Berley, and Adelaide Case, with members of the Brandeis student body, were the other dancers in addition to those already named.

Performances were given in the new Adolph Ullman Amphitheater, seating over 3100 persons. Capacity audiences attended.

continued on page 33

two new and successful dance teams tell what it takes to hit the top

spotlite on nite spots

by nelson lansdale

DANNY HOCTOR AND BETTY BYRD *combine tap and ballet in pert and pleasant style.*

• The Persian Room of the stately Hotel Plaza in New York has been one of the nation's top supper clubs for nearly twenty years. Its patrons are, if anything, the very essence of those in the better hotel cabarets everywhere, since they consist of the usual mixture of middle-aged society people celebrating something, out-of-town buyers and other visiting firemen, subdebs, and kids in from prep-school or college, plus an occasional sprinkling of luminaries from the worlds of theatre and music.

Only performers with a great deal of style get booked into this elegant and expensive emporium. Those who can command the attention of its sophisticated audiences can hold the spotlight anywhere. The management of the Persian Room looks for dancers, always an attractive addition to a program, and engages them, known or unknown, providing they fit their discriminating standards.

We've talked with two dance teams, comparative newcomers in the field, who have recently appeared there with much success, and asked them several tough questions for readers of Dance Magazine. Specifically, we wanted to know: How do night club dance teams reach the top of their profession? Is it worth doing? What kind of life is it? Where can you go from there?

Danny Hoctor and Betty Byrd managed to dovetail a four-week engagement, calling for two appearances nightly, at the Persian Room, with a 17-week stint on the Kate Smith TV show. Less than 48 hours after these dates were polished off, Hoctor and Byrd left for Europe to start their second tour of England and the continent by doubling from London's swank Hotel Savoy, mecca for American millionaires, to the stage of the Palace, which books only vaudeville headliners. Back home at the Plaza, another pair of engaging youngsters, Bambi Linn (fondly remembered as 'the girl who fell down' in the original *Oklahoma!*) and Rod Alexander (Valerie Bettis' partner in the Beatrice Lillie revue, *Inside U.S.A.*) took over for six weeks at the fashionable watering hole on the corner of Fifth Avenue and 59th Street. Both of Manhattan's major dance critics greeted the New York debut of the Linn-Alexander combination with unusual enthusiasm. The patrons of the Plaza paid both teams the compliment of pindrop silence.

Both teams are, in private life, husband and wife. Both met in Broadway shows, Hoctor and Byrd in *Call Me Mister*, Linn and Alexander in *Great to be Alive*. In each instance, the male half of the team is credited with the choreography. Neither team has achieved star billing in a class with the de Marcos, but for both this seems likely to be only a question of time. Independently interviewed seven weeks apart, they agreed to a surprising extent on where to go and what to do if you want to crash this comparatively uncrowded field. Here's the consensus of what they said:

1. Get a rehearsal studio in New York, and set three to six different routines, making sure they differ widely in tempo and style. Length: two to six minutes each. Remember that a dance team is never allowed more than about ten or fifteen minutes in a spot, and work on variety of numbers within that time limit.

2. When the act is set — and a good place to try one out is on club dates, where half the audience is usually plastered to the ears, and the other half placed so they can't possibly see you — make a contact with one of the three top New York agencies. They are William Morris, the Music Corporation of America, and General Artists Corp. Hoctor & Byrd say the last-named, their own agents, are especially receptive to new talent; Bambi Linn says you have to hit any

cato

BAMBI LINN AND ROD ALEXANDER
left Broadway musicals to become a successful nightclub team. The freshness of their dances, the beauty of Bambi and the splendid dancing of the duo make them a delight to watch. Rod has a face, too, but it's behind Bambi's hair.

MARGE AND GOWER CHAMPION, *currently MGM's dancing stars in Lovely To Look At, were top nightclub dancers throughout the country (including the Plaza's P. R.) before Broadway and then Hollywood lured them. The Constantine photo is a relic of their nightclub era, not very long ago.*

of them over the head to make them pay attention, and that the best way to reach an agent is through a buyer who has promised you a booking.

3. If none of the Big Three is interested, get AGVA (American Guild of Variety Artists), which is always on the lookout for new members, to give you its booklet listing agents in New York and throughout the country. Every theatrical agent books nightclub attractions, but a New York agent is preferable to one in Chicago, Hollywood or elsewhere because of New York's monopoly of the bigtime outside of New York itself. Bambi Linn's personal success in *Oklahoma!* made the going a little easier for the Linn-Alexander team, but they adhered to the basic pattern. Of course if you can't get a New York agent, you'll settle for what you can get and work up to the top.

4. For this all-important audition, you don't need orchestrations. You do need a competent pianist who is familiar with your routines, or recordings.

5. The clothes horse of any team is the distaff side. For audition purposes Betty Byrd thinks it's better not to have the gowns, or at least all of them, executed. One will do it, along with sketches from the designer which you show to the agent with this explanation: "This is what I plan to wear in the next number," with the flattering additional question: "Have you any suggestions?"

6. Time all your numbers down to the split second, and keep a list of the timings handy so that you will be able to discuss possible combinations sensibly. The first number should be bright and attention-getting, a throwaway.

Since your numbers have a fresh look, your choreography is your own, and not cribbed out of somebody else's well-defined style, since the dances have been carefully rehearsed, and because the agent himself needs new blood all the time, we will assume that you can wipe away the beads of anxiety on your forehead as he says: "O.K. You're in." But the steps aren't over yet by any means.

7. Hoctor and Byrd say find out from a team whose orchestrations you like — orchestrations that seem to do something for them — who was responsible, and get him to arrange your numbers for you. You can buy stock orchestrations of any popular music number for 75¢ in any music store, but this is the time to spend money wisely. Special orchestrations cost from $40 up ($80 is the cheapest Linn-Alexander ever got), and the up can easily run to several hundred. Hoctor & Byrd think it's worth it; Linn & Alexander are not so sure that stock orchestrations "if you add a beginning and ending" won't do: "at least you know the musicians can read it." And sometimes, too, "the bands where you are appearing take your music and re-write it for their own instrumentation."

NELLE FISHER AND JERRY ROSS *take a bow for "Sweet Betsy from Pike" during their recent engagement at the Waldorf Astoria. Like the other dancers on these pages, their training is serious and extensive and might have led them to concert or ballet work, had they wished.*

8. Look at the credit line on professional pictures, dredge out the photographer and tell him what you want. If you get a man who is used to working with professionals, he'll be cheaper than a great many "name" photographers, and the chances are he'll know more about one-column cuts and other technical matters than you do.

9. When it comes to having the clothes executed, don't overdo it. Betty Byrd says "You are not trying to outdress the women in your audience, but to look attractive to the men out there." Rod Alexander, who designs all his partner's clothes doesn't quite agree: "Remember it's a costume,"

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"the dance of Egypt is not just a matter of navel operations," says a witty observer

A woodcut version of the dance of the stick

be a lotus

by walter terry

• Ever since little Egypt, her copyers and successors fascinated our grandfathers (and irked our grandmothers) at fairs both large and small, Americans have responded to those complex navel operations traditionally associated with Egyptian dancing. Egyptians, however, move far more than their navels and have, if one is to believe ancient wall paintings and contemporary explorations, for at least five thousand years. Yet somehow, the American eye seems to center upon bronzed tummies and overlooks the skillful actions of arched backs, swaying shoulders, delicately moving feet, lovely gestures.

Attempts have been made by Americans to do justice to Egypt's dance range. Slightly under fifty years ago, Ruth St. Denis staged her artistically successful but financially disastrous *Egypta*. Here was an attempt to capture the essences of Egypt itself—the Nile, the climate, the faith, the labor, the crafts, the arts—in free dance terms.

Since *Egypta's* presentation occurred long before my day, I cannot describe it but the reviews were enthusiastic and I was lucky enough to have Miss St. Denis sketch out a few of the movements for me in her studio. They were handsome and exciting. Most of those which she demonstrated were stylized "in the flat," hinting at that two-dimensional effect which the blazing Egyptian sun seems to achieve with solids. At one point, however, Miss St. Denis accomplished a big, circular action, but before I could speak, she murmured, "I know what you were thinking—that I broke the style—but when *Egypta* was created, I felt that the audiences of those days could take just so much of the archaic line and that I had better turn around and give them the full works!" I think she was joking but consciously or not, she hinted at what Americans apparently expected of Egyptian dance.

Some years later, she and Ted Shawn choreographed a dance pageant of Egypt, Greece and India and on their subsequent tours with the Denishawn Dancers, their Egypt ballet—performed more than a thousand times—was a perennial favorite in the repertory. Meanwhile, opera companies were presenting *Aida* and naturally the Egyptian dance episodes had to be tasteful, hinting at Oriental gaiety but proper nonetheless.

Until Zachary Solov's new dances for the Metropolitan Opera's new staging of *Aida* came to pass, the *Aida* ballets which I happened to see were pretty silly. Toe slippers were usually used and very often the movements, dressed as they were in pseudo-Egyptian costumes, looked as if they might be more appropriate in *Giselle*. Putting an asp in the hair does not, unfortunately, transform a pirouette into Egyptian dance.

Mr. Solov, in attempting to re-create the style of Egypt's ancient festive dances, turned for inspiration to those dance designs found in wall paintings, sculptures, papyral illus-

trations. Combining these with an investigation of present-day Egyptian dance and with his own movement ideas, he created a processional for the Triumphal Scene which, I fancy, ancient Thebes or Memphis would have found acceptable and delightful. With the wonderful Janet Collins as his star, he let us see something of those fluid acrobatic skills with which inhabitants of the Sudan of old used to amuse the pharaohs. In the Temple Scene, the priestesses extended frozen poses from "The Book of the Dead" and tomb scenes into action which must surely have recaptured the spirit and dignity as well as something of the form of Egypt's antique religious dances.

Mr. Solov's compositions for *Aida* were justly praised and his dances received considerable publicity, both local (in New York) and national. But what Egyptian dancing received more notice? The dancing, of course, of Samia Gamal, an Egyptian dancer whose romance with a Texan and their marriage were duly reported on many a front page. I have not seen Miss Gamal nor her celebrated dancing but I have gathered from written comments and illustrations in the press that undulations of the trunk of the body play important roles in her choreography.

Miss Gamal is a real Egyptian; her art, according to publicity stories, has earned the approval of two kings (her husband, who is named King, and Egypt's monarch); so it follows that undulations must be an important attribute of contemporary Egyptian dancing. I can report that they are, for I have lived in Egypt and I have seen Egyptian dancers. But I should like also to report that there are other movements and all sorts of ways of undulating. Om Kalsoum, Egypt's great singer, moves while she is singing and the central section of her body is certainly fluid in its actions; yet she possesses all the dignity of a Kirsten Flagstad and the ripples of movement which course through her body seem to be muscular echoes of the haunting melodies she sings.

The men move their torsos in swaying fashion just as easily and as naturally as do the women. Once, in the showers of a Cairo service club for Allied soldiers during the last war, I happened to drum out a bolero rhythm on the metal walls of the shower stall and when I emerged, I noticed that all of the Egyptian and Sudanese attendants were dancing happily on their ways to replenishing towels and soap or mopping up the floors. Their torsos moved and, placing a hand behind the head, they let the shoulders swing and sway in gentle rhythm.

So it is perfectly true that the contemporary Egyptians, both professional and non-professional, permit dance actions to center around the stomach or, more generally, around the left-to-right sway of relaxed shoulders. The danse du ventre is to be found in the clubs and it is something to see as everyone knows who has witnessed the dancing of Badia, the girls she has trained and their revolving colleagues. But in village festivals, in street fairs, the dancing of the stomach is simply a part of the dancing of the whole body. It is as innocent, as natural as a Ruth St. Denis arm ripple or the jump in a Spanish jota.

One may also see in Egypt the Sudanese stick dancers

ZACHARY SOLOV *did the impressive choreography for the Metropolitan Opera's most recent production of Verdi's Aida. Janet Collins is held aloft off-center left in the foreground.*

and their mock battles which have been fought since the beginning of history. Records of such dances are to be found in pictures on the walls of the ancient tombs and in the streets of say, Cairo to this day the dancers, wielding their short sticks in feigned attack and rhythmic retreat, take part in festive processions which wind along dusty streets in the old quarters and into boulevards as modern as Paris.

The dervishes too, energized by ecstatic faith, spin or vibrate just as the priests of ancient Egypt must have done in those astral ballets, representing the ordered movements of the universe, of which we have record. The howling or wailing, barking dervishes have been banned in modern Egypt and so, to a lesser degree, have been the whirling dervishes. The reason for the ban, I was told, was that the government felt that tourists viewed such ceremonies as oddities rather than as religious rites and since the visitor was not likely to understand the spiritual motivations of these rituals, it was assumed that he would look upon such physical manifestations of ecstasy and self-hypnosis as barbaric.

The vibrating dervishes and their ceremony known as the "zikr" are permitted to continue. In these services, the Koran is chanted, prayers are intoned, drums are played and the executants bend forward and backward, increasing the size and speed of their movements as the hours pass. Occasionally, a whirling dervish will enter the square space defined by the bodies of dancers and priests (or "leaders" would be more accurate) and commence to whirl. Perhaps the leader is a very old man, bearded and dressed in flowing black. He will commence to turn slowly, in place, with his arms by his sides and his face expressionless. Suddenly the tempo doubles and with it the speed of his turning. One arm reaches toward heaven and the head rests against it; the other arm describes (as the body turns) a circumference on the earth; the dress billows wide, the torches in the old courtyard of the mosque flicker and ecstasy, linking God and man, is achieved.

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IMOGENE COCA

her classically-trained choreographer tells about the comedienne who brings laughter to 20 million people each week on TV's "Your Show of Shows"

• Imogene Coca brought new laughter into my life in 1949 and now in 1952 she still has me laughing. Since that summer four years ago at Camp Tamiment when I was hired by Max Liebman to create the dances and production numbers for the Admiral Television Show and later NBC-TV's "Your Show of Shows" I have worked on thirty ballets for Imogene Coca and danced with her in eleven of these. After a summer vacation we'll be working together on more.

But, I can remember that when I was first told that I must choreograph for the co-star of the show I was ready to walk out. Imogene Coca is a great comedienne, but she is no dancer, I thought, expecting intelligence and showmanship, but not that special something which might be called "feeling for dance."

At our first meeting I saw coming toward me a young woman with the perfect dancer's body, small-boned, slim and lithe. It may sound pretentious, but there was something about her which reminded me of the great ballerinas. Her soft etherial quality, the way she relaxed, the delicacy of her movements, all somehow bespoke the ballerina. As we worked together I knew that even though Imogene was not trained as a professional ballerina, she was a performer with a capital P and with a strong "feeling for dance."

With hardly any training in the dance she instinctively knew what I wanted her to do and was as quick to learn a step as any professional I have ever worked with. Many times she would prefer doing our ballets straight, and often plaintively says, "It's so beautiful, Jimmy, why don't we do it right?" or "Jimmy, I love doing that step — let's do it again."

And how she works! She has a seemingly inexhaustible supply of energy. I have never known Imogene to balk at the taxing steps I have planned for her. And she NEVER compromises. All the dance rehearsals in addition to her comic skits takes the energy of a cracked atom.

When we did *Swan Lake* recently she insisted on dancing

Ho-hum, another 32 fouettes or so. Charming Prince Jimmy Starbuck is attentive to the oh-so-tired-of-it-all Imogene Coca, so sorry — we mean Princess Aurora.

"And never darken my doorstep again." Thus spake Scheherazade to her bewhiskered choreographer.

photos by art selby

Imogene Coca is a daintier-than-thou Giselle.

as I know her...

by james starbuck

Jimmy Starbuck registers consternation. And who wouldn't if he saw such a squatting swan as Imogene in his Swan Lake.

the Swan Queen on point, which can be one of the most crippling of ballet requirements,—but on her toes she did it. And at the end of *Swan Lake* I had Imogene do what all of us have wanted to see happen to the *Swan Queen,*—she was, with the aid of wires and pulleys, hoisted into the flies, throwing kisses and feathers from her molting wings, to the sad and crying prince.

And funny!—there have been times when I have been so weak from inside laughter at some comic gesture she has added to a bit of choreography that I have scarcely had the strength to lift her. For even though she has great respect for the art of ballet, her extraordinarily pointed sense of humor enables her to see a thousand little spots where it can be made laughable.

Imogene Coca has done, in a brief period of time, parodies on almost all the parts ballerinas dream of dancing,—practically every classical role in the world's repertory. One of the factors which makes her capable of dancing such a wide range is her understanding of pantomine. This, added to her feeling for the satirical, produces extraordinarily rounded characterizations.

When I had prima ballerina Maria Tallchief on the program as guest artist, I noticed during rehearsals that Imogene was there every second, sitting quietly on the sidelines watching and absorbing Maria's every movement. And right along side of Imo was Apricot, her oversized and terribly serious poodle. After Maria and I had finished our pas de deux Coca and Apricot rushed to the floor and did a take off on what we had just done, Apricot's bark taking the place of pirouettes.

It appears to me that Imogene Coca has done a lot towards popularizing dance on the television screen by sympathetically satirizing classical works. She turns them into sparkling and witty moments of pure joy and endears them to a new audience as well as to those who know and love ballet in its utmost sobriety.

the fourth in a series by a top-notch authority and dancer

basic facts and technique of tap dancing

by georgie tapps

henry i. parker

Mr. Tapps comes out of a rehearsal, tired and smiling.

• Hello kids! Now we come to a very important exercise. All exercises are important but this one doubly so, because when speed is obtained it can be used very effectively. I'm talking of a triple tap with a heel tap as its last beat. It will give you much pleasure as you learn it with speed, and it will give much pleasure to an audience.

Stand straight with the feet in the same position as though preparing for a time step. The triple tap is composed of three distinct taps! Front tap, back tap and straight tap. (See June issue for description of terms). These are done on each foot.

Raise right foot about four inches from floor; kick it forward and back like a pendulum, knee remaining stationary, doing a front and back tap as the foot swings front and back. The third beat is the straight tap, and on the fourth beat the heel is dropped (the same heel of the foot doing the exercise). The same thing is then done on the left foot. *Go as slowly as necessary at first. Each tap must be given the same clarity of tone.* I know that it's more fun to practise quickly, but doing exercises speedily before technique is obtained is an absolute waste of time and energy.

We have another valuable exercise for you. This is a back tap and heel drop, and it is practiced first on the right foot and then on the left.

Raise right foot for an ordinary back tap. When this tap has been completed, drop the opposite heel. In other words,—right back tap, drop left heel; left back tap, drop right heel. This must be practised with feet no farther than eight inches apart and it should be practised heavily, and slowly.

By this time you should know the positions the feet must be in when doing exercises and time steps. The next articles will be dealing with the use of hands and arms in relation to tap exercises and steps, and we would use much valuable space repeating basic positions each month, so please refer to the former articles if you should forget where your feet belong.

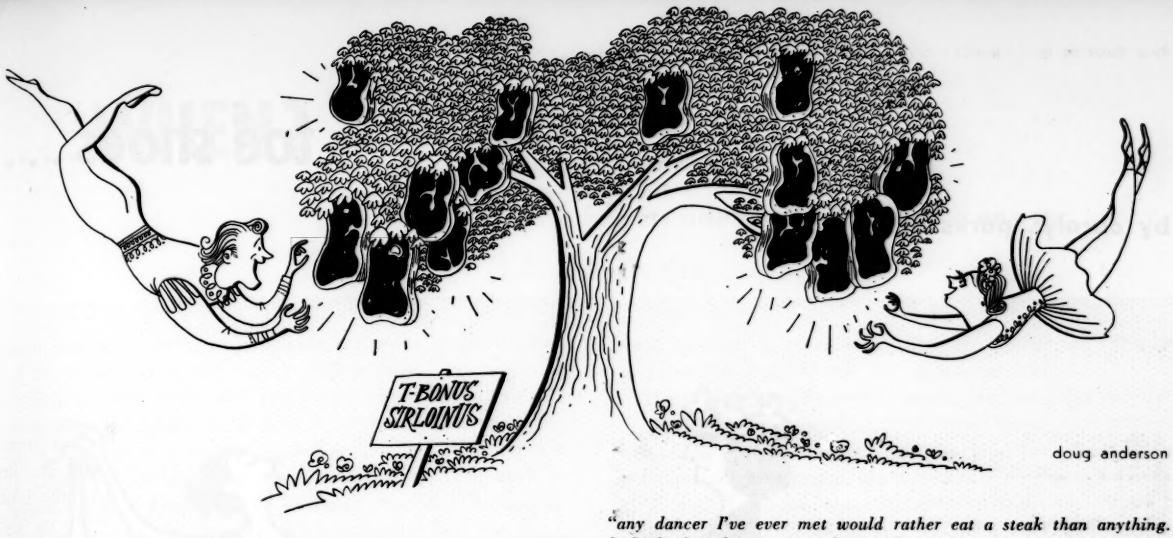
Remember that all exercises must be practised in sets of eight, and should be practised until student is a little tired—not exhausted. After a slight rest they should be repeated again and again.

If I seem to get tiresome with this constant talk about the importance of practising these exercises faithfully, please understand that I practise what I preach. I do them every day and though there is no speed problem now, there was when I first began,—so I dug in, did as I was told, sweated, moaned, woke up one morning to find that my feet were able to go as fast and as cleanly as I had dreamed they would some day. There's a real feeling of achievement about it. The exercises that were so tiresome to do have magically become exciting sounds and movements.

You want to reach this point, don't you? All right, get in there and dig, dig hard, and practise those exercises!

See you next month —

Geo. Tapps



doug anderson

"any dancer I've ever met would rather eat a steak than anything. I think they dream of steak trees."

diet for dancers

an introduction to diets, recipes and ideas to feed the ever-hungry dancer

by susan wald

• Have you ever watched a bricklayer eat enormous quantities of food? He has spent much energy in his day's work and has to replace it. Dancing is a strenuous effort, too, and a dancer, like the bricklayer, should eat food very different from the diet of somebody spending seven hours a day in front of an office desk.

It is no secret that a long day of strenuous body movement develops an enormous appetite. Besides, a dancer must be relaxed to perform well, and relaxation is possible only if the muscles are not overfatigued. So, the problem is to give the dancer body fuel in order to avoid fatigue, but to make that fuel turn into energy and not fat.

Overeating is obviously not the answer, for it makes the body heavy instead of trim and beautiful. One of the dancer's greatest assets is the poised, flexible, arrow-like figure which is his instrument of expression. The extra inches granted by a creamy chocolate pie will do it no good.

A pound may be lost as a result of strenuous exercise, but it is mostly through loss of water, only partly through loss of fats. The creamy chocolate pie is very persistently loyal to the waistline and other ungrateful parts of the body.

But a proper diet will improve the tone as well as the appearance of the body and there will be less strain because of less fatigue. Colds and many sicknesses are the result of being run down through over-exertion. If energy spent is not replaced, the engine works less well.

A dancer must therefore absorb enough food to replace the great amounts of energy used. But, not by reducing the intake of calories,—by getting the right kind. Proteins, more and more proteins are the answer, lean meat, eggs, cheese, skimmed milk, cottage cheese are some of the foods that have what the dancer wants. Once a habit is made of eating properly he will feel well fed, energetic and light at the same time. No starchy diet could ever have the same effect. Salads, raw vegetables and proteins in any form, eaten in any desired amount are the magic formula. Vitamin B (found in brewer's yeast, yogurt, buttermilk and other foods) also helps overcome the feeling of fatigue.

Some of this dancers know instinctively. Any dancer I've ever met would rather eat a steak than anything. I think they dream of steak trees. And they're quite right. But some of the best of them have succumbed and fallen by the wayside because they couldn't resist that creamy chocolate pie, too.

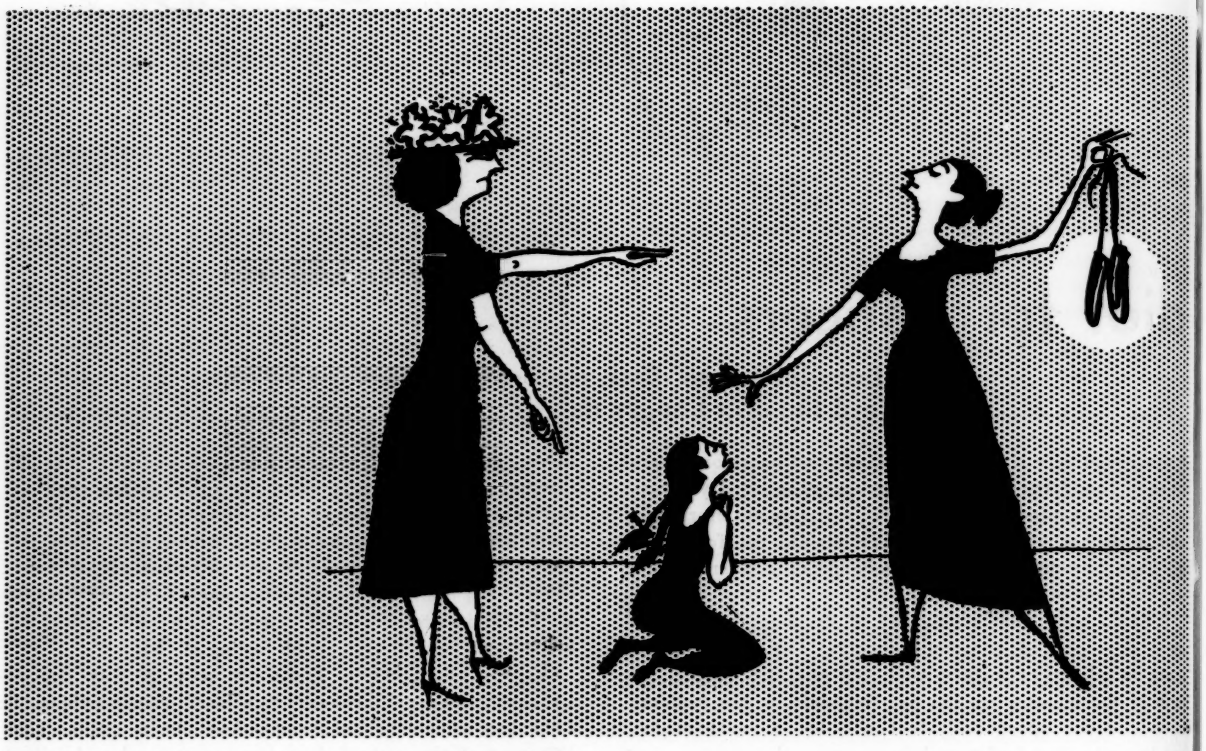
Even if I were to suggest a steak or two for lunch every day, and a couple of lamb cutlets for dinner, how many could afford it? We can do better than that. Many other foods, well within the limits of anybody's budget, can replace the costly steak.

I shall, in future issues, give a variety of recipes with just the right balance of proteins and vitamin B,—inexpensive, easy to do at home or to select from any restaurant menu. Nutrition has become a science, why not profit from it? Why not know the exact amount of calories, fats, proteins and vitamins of the dishes which come upon your table?

The dancer more than anyone should know what to select, he has most to gain or lose by it. The taste for food becomes a habit. After a while the taste for the chocolate pie will subside, the desire for the proper food will become a habit, dieting will stop being a chore,—it will become one of the things . . . that come naturally . . .

toe shoes . . .

by carolyn parks



PART I

The author of this two-part article is at present teaching at the Sergei Temoff School in San Francisco. She was trained by Lillian Cushing of Denver, Colorado, and (when her dance jobs brought her there), studied with Fokine in New York, in London with Legat and in Paris with Egorova, Trefilova and Volinine. Under her maiden name, Carolyn Buchman, she was a soloist in theatres, revues and clubs during those "lost" years of the 20s and early 30s when opportunities for seriously trained American ballet dancers were very few.

DANCE Magazine invites teachers to write in their reactions and tested opinions of Carolyn Parks' answer to the perennial question, TOE SHOES — WHEN? We shall be pleased to present your different opinions in a future symposium on the subject.

• When Taglioni's father first thought of having his daughter dance on her pointes, little did he know that he was creating a furor that would carry into the dancing studios of the 20th century. He didn't dream that he was to cause conscientious teachers to clench their fists in exasperation when the mother of a beginning pupil made the earnest query, "And should I buy toe slippers for my child?" If she is wise as well as conscientious, the teacher will explain immediately to both mother and child her policy in regard to allowing the student to have her first pair of toe shoes.

Based on my experience as a teacher, I have formulated a policy which student and parent understand and appreciate. They realize that it is designed to bring out a child's best ability, to give her a thorough background which she will appreciate whether she is to become a professional dancer

...WHEN?

a controversial question

gets one teacher's positive answer

or to use her training only to give her poise, understanding of the art of ballet, and control of her body.

Rule 1: NO CHILD MAY HAVE TOE SHOES UNTIL SHE HAS COMPLETED COURSES 1, 2, AND 3 OF BASIC TRAINING. Not all schools are run on this graded system so I shall explain it briefly. It is based on the 40-week term (the average school year.) Grade 1 is designed for the beginning student, and in one weekly class it teaches her the basic fundamentals—barre work and a few exercises in the center of the floor. Grade 2 carries her on with two weekly classes, still giving her simple fundamentals but combining them so that she is beginning to dance rather than merely to exercise. Grade 3 covers her third 40-week course, and also includes two classes a week. Now she has at her command a thorough knowledge of correct positions. Automatically her diaphragm expands as she breathes correctly, her buttocks are taut, her knees are straight and her heels are to the front when she rises on her half-toe. In her demi-plié her knees are bent over her toes, and her toes are pressed into the floor, her arches are raised. All of those things have been drilled into her during Grades 1 and 2. In Grade 3 she enlarges her repertoire of steps so that she can do not only the fundamentals, but is beginning to do more advanced steps, and she is starting to develop her own style.

During all of these three grades the teacher has been preparing the student for toe shoes. From her first lesson the child has been taught to do a correct demi-plié, to carry her body tall, and she has learned that battement tendu is performed with the hips level, the knees straight, the heel to the front. By the time the young dancer reaches Grade 2 she should be taught the structure of the foot. This can be simply explained in such terms as that the foot consists of the INSTEP, the LARGE ARCH, and the METATARSAL or small arch. The importance of developing all three is stressed. By showing the young dancer photographs of famous ballerinas, she is impressed with the beauty a well-developed instep brings to dancing on the pointes. The need for a strong large arch most young dancers grasp readily. Since her first lesson she has been shown that the heel must be to the front in order to develop this arch properly. It is the metatarsal arch which causes the most concern. And it is this arch which can cause the most trouble for the toe dancer. Unless the metatarsal arch is properly developed the second toe often extends beyond the big toe and causes great pain. The pupil cannot understand this, however, for she has not yet worn toe shoes. So the teacher must be alert at every step where the arches are extended to force the child to use her metatarsal arch.

The young dancer and the parent who read this may feel discouraged, believing that it will take three years training before the pupil can have her first pair of toe shoes. This is not necessarily the case. Many students go through Grades 1, 2, and 3 in one year of intensive study. It stands to reason that a pupil taking two lessons a week will improve more than twice as fast as the one who takes only one a week. And by the same logic it can be seen that a child studying daily can whip through Grades 1, 2 and 3 in twelve months. However, it is inadvisable for a pre-teenager to undertake such intensive dance study. There is plenty of time ahead for the younger dancers, and their outdoor exercise and play should not be sacrificed. Summertime is the exception to this rule. I have seen students of any age improve as much during one 6-weeks summer course of daily classes as they have during their entire 40-weeks winter term of two classes a week. But in the summer they are free of school work and even with two hours a day in the studio they have plenty of time for outdoor play.

We now come to Rule 2, concerning when the dancer should get her first pair of toe shoes: SHE MUST BE AT LEAST 11 YEARS OLD. Much thought has gone into making so arbitrary a rule as this. I have come to the conclusion that never before the age of 11 is a girl's body ready for toe shoes. A subtle change seems to occur at this stage in a child's development. It is not necessarily glandular; it seems to have to do with a sudden surge of strength and a mental grasp of the art of ballet. It is interesting to note that children under 11 can often be taught to dance with facial expression and proper body lines, but invariably they are imitating either their teacher or the advanced students, but after 11 they begin to have a mental grasp of the interpretive side of ballet. I have discussed this with my doctor, other ballet teachers, and with educators in fields other than dancing. They all recognize this change. And the children themselves are conscious of it. Not long ago I had a slight disciplinary problem with a 9-year old pupil. Her 11-year old sister came to me and asked me not to expect too much of her little sister. "She isn't adolescent yet, you see," said the older child, standing straight and tall, with her flat little chest held high, as becomes a budding ballerina. Though I can offer no satisfactory explanation as to why it works, results have proven to me that Rule 2 is right.

To be continued in the September issue.

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Gaucho with taps. Richard Schumacher shown in the recital of the Gladys Flanagan Whitely School at Carmel, N. Y. Richard recently won first prize in an all-county talent show.

At the Teatro Colon in Bogata, Columbia the Academia Nacional De Ballet performed Paseo Caprichoso.

Five year olds Margaret Ann Abbott and Jimmie Albertson are happier than anybody. They appeared, thusly, in the recital of Katherine Hines. Somerset, Ky.

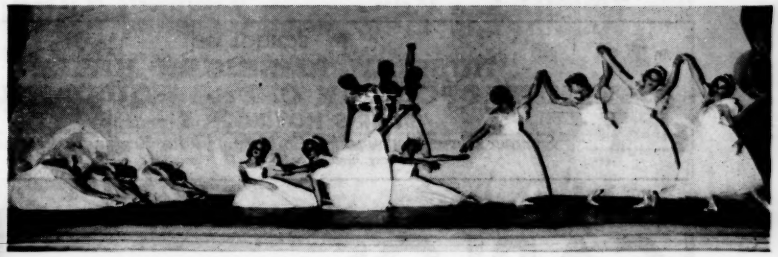
Miriam Lambiotte and Joseph Tanner danced several leading roles at Emily Bearden's School yearly performance at Hilton Village, Va.

"Mary, quite contrary, and her little flowers" were the four year olds at the first recital of the Mlle. Ursula Melita Studio in Overbrook, Pa.

Nine year old Caroline Martin danced the lead in Thumbelisa, a fairy tale ballet, presented at the recital of the Gayle Parmelee in New Orleans. Caroline was also winner of the New Orleans Junior Philharmonic Society's Ballet auditions this spring.

Jane Crocker, Marcella Mayer, and Sue Hassaur were among the pupils in the recital of Ellen Price Kearney of Baltimore.

Yvonne Ickes did a mazurka at the recital of the Carol Serenberg School in Birmingham, Mich.



Students of Tatiana Svetlanova performed Les Sylphides in San Francisco.

At the Glen Cove, L. I. High School a spring performance was given of the Pied Piper of Hamelin, incorporating the cooperative efforts of students of several schools in the vicinity, as well as adults.

A ballet version of Hansel and Gretel was presented by the students of Nancy Hachenberg of Woodridge, N. J.

Ruth Ellen Gassin was in her last recital at the Doris McClellan School in Greensville, S. C. She is moving with her family to the West Coast, where she plans to continue with her dance studies.

The little sheep, black and white, have been herded together by the wolf in this moment from the recital of the Dorothy Toland Dance Studio in Red Bank, N. J.

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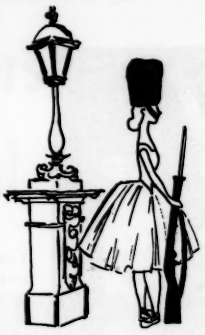

The opening program on July 7th of the **New York City Ballet's** seven-week season at London's Royal Opera House, Covent Garden, was admirably performed but earned the company only partial success.

An elegant and distinguished audience turned out to welcome the company back, including a galaxy of dance personalities such as **Lydia Lopokhova, Dame Ninette de Valois, Margot Fonteyn, Frederick Ashton, Cecil Beaton, Madame Karinska, Katherine Dunham.** The American ambassador and Mrs. Gifford were in the Royal Box with Lord and Lady Wakehurst and impresario **Sol Hurok.** Applause was warm and generous and bouquets were plentiful. There were many comments on the magnificent dancing of the girls in the company, all of whom seemed to have gained in style and strength since they were last seen in London, but less praise was found for the choreography and the male dancers made such perfunctory appearances that little impression could be gained of their abilities.

As in 1950, Serenade opened the programme and was very well received; the new Karinska costumes were vastly better than the midnight blue ones seen before and the lighting was poetic and beautiful. **Diana Adams, Janet Reed, Melissa Hayden, Patricia Wilde** and **Yvonne Mounsey** were the principal dancers.

The Cage, which followed, earned a big tribute for **Nora Kaye's** passionate and brutal performance but made little impression choreographically. London was neither shocked nor excited by the ballet; writing in the News Chronicle, Scott Goddard said it "elevated human beings to the level of worms and added up to a perfect oval nought."

Balanchine's version of Firebird was shown in London two years ago and earned little praise; it received very unenthusiastic notices this year although the fine dancing of **Marie Tallchief** called forth much admiration. Most people who remember the Fokine original of this ballet cherish their memories and discount the Balanchine reworking as an "enfeebled" version. Younger writers simply maintain that it is a weak ballet which captures neither atmosphere nor even the essentials of the fairy tale.

The first night ended with Balanchine's La Valse which was liked, although not unreservedly. The simple, effective setting and Karinska's beautiful costumes were much applauded and there could be nothing but admiration for the dancers, led by **Tanaquil LeClercq.** The choreography, however, seemed to suffer a little from indecision. Passages were supremely lovely but the mood of strangeness and evil introduced at the end came somewhat abruptly and the actual conclusion was weak. Critics who were familiar with the company at its home theatre said that the great size of Covent Garden stage detracted from the effectiveness of the ballets and this is easy to believe when one remembers what happened to the Sadler's Wells repertoire when that company first moved to Covent Garden.

•

The American dancers had made their first "official" appearance at a reception in the Crush Bar of the Opera House on Saturday morning, July 5th. There English dancers and critics gathered to renew old friendships while the Americans declared in flattering fashion that they were genuinely happy to be back in London. The company had come direct from Holland where they had danced in The Hague and perfected beautiful suntans on the beach at Scheveningen. London represented to them the first long stop on the tour; seven blissful weeks in which to really unpack and settle down in borrowed apartments or hotel rooms. The tour had been tiring although stimulating, the most exhausting sojourn being the three weeks in Paris where the company performed every night of the week and did some matinees as well. The prospect of seven or eight lazy English Sundays was inviting — although the first one was devoted entirely to rehearsing for the Monday night opening.

On the night of July 5th the company were present in force for the closing performance of the Sadler's Wells Ballet's season, to see **Margot Fonteyn** in The Sleeping Beauty. At the end of the performance **Dame Ninette de Valois** made her customary speech, reporting plans for her own company's September season and extending a warm welcome to the New York City Ballet which she described as "a great American company."

• • •

The **Sadler's Wells Ballet** will return to the Royal Opera House on September 3rd when they will open their season with the world premiere of **Sylvia** a three act ballet with choreography by Frederick Ashton. Scenery and costumes by Robin and Christopher Ironside, and music by Delibes. This will be the first time that the complete ballet will have been soon in England. The role of Sylvia will be danced by **Margot Fonteyn, Violetta Elvin** and **Beryl Grey** on successive evenings.

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• The problems of management in a school of dance are many, as any novice teacher or studio director soon discovers.

To begin with, what types of dance should be included in the curriculum? The answer frequently depends on the needs and tastes of the community. In large urban areas, where students are attuned to commercial aspects of dance, all types must be considered. Since it is generally conceded that ballet is a "must" as a foundation, there are few studios which do not have classes in ballet. This is true, except in those instances where the emphasis is on specialization (tap, modern, Spanish, primitive, etc. But the majority of schools throughout the country teach ballet and tap, ballet because it is fundamental, tap because it is of commercial and theatrical importance.

One of the real problems of the earnest director is whether the tempo of study should be attuned to 1) slow, basic, sound training or 2) acceleration, for quick general results. The first is the ideal of all honest teachers, but the second frequently becomes a necessity because of the needs and pressures of the community—whose expression of the times and our cultural development cannot be ignored. The sincere teacher gives as much basic technique as possible, hoping that the serious dancer will continue to study even though earning a living through professional basic technique.

The same problem holds true in schools that are predominantly patronized by children. Parents want quick results or else they take their trade elsewhere. It is important to adjust progress in such a way that the child can, in a few years, display some proficiency in performance without sacrificing a sound basic technique.

These fundamental facts must be clearly understood by the teacher and the receptionist, in order to adequately serve the studio's interests. Nor is the matter of a receptionist to be taken lightly. She is an extremely important factor since she (or he) is the "salesman" for the school. A receptionist is not a luxury, but a necessity. Not only that, but the recep-

STUDIO MANAGEMENT: No. 4

the multitudinous problems of school policy and organization

by toni holmstock

tionist must not be one of the mothers or students, or just any one hanging around the studio.

Although dancing is an art, the teaching of dancing is a well organized, disciplined matter. The organization responsible must be business-like and orderly. It is no longer the mark of an artist to be irresponsible and erratic. Such behavior is wasteful and irresponsible and cannot serve the public honestly. With a little effort, organization can be incorporated into the management of a school. The customer will be quick to realize that in the orderly handling of his business he is protected against errors, misunderstanding and waste. It does not take a master mind to work out a simple system. It does take a little patience to continue and follow through.

How many lessons should a student be required to take, and should they be in class or private? Naturally the more frequent the better, both for the student and the school; still there should be a required minimum, certainly not less than one per week. And, impatient mothers to the contrary, no one could possibly get any idea of what the development of a student is less than two months.

Should there be a definite time for entering a class, or should students be allowed to enter at any time during the year? As in everything else, there are decided opinions for and against. If classes are started with a group formed at a specific time and continued as a group for the season or year, it may keep students away from the school. On the other hand if students are allowed to enter whenever they will, time is often wasted for the group as well as the new student.

Where there is no set registration and entrance date, students may be made eligible to join a class which has been working as a unit, through a short series of private lessons. It is often advisable for this preparatory type of lesson to have a special rate. In the long run the student's development is accelerated. For the majority of dancers, dancing will be with a group, and the class preparation for would-be performers is of utmost importance. Private lessons are advisable where the student needs concentration on specific individual problems.

Is the school to be for children or adults? Obviously it can be for both. But the two must never be mixed. Where there are teenagers, it is permissable to include them with adults if necessary. But young children should be kept as much as possible within their own age levels—approximately 5 to 8; 8 to 12. The 3 to 5 should be kept completely separate. Classes for 3 to 5 year olds can be an extremely important part of the school, providing they are tuned to the level of that age group, in a pre-ballet type of work. This can be most successful, providing of course the instructor is well prepared in the methods required for such specialized teaching, which must not be confused with nursery school dance and play.

Classes for parents (this would probably mean mothers) can be very popular, especially if there is space, and the adult class can be conducted at the same time the children are taking their lesson. Where this has been in operation the results have been excellent. Parents are kept out of the classroom, where they are usually a disturbing factor; and the child's attention is not divided between teacher and parent (the over-anxious child is not subjected to the involuntary comparison with other children, and the over-confident child does not have the opportunity to exhibit blatantly). The mother taking class finds a new interest and the school another source of revenue. These classes may be dance classes of any type or simple classes for body conditioning.

With this system of barring parents from classes, the spring recital, the Christmas presentation or quarterly viewing may be used to invite parents, so that they can see the results of work accomplished from one period to the next—which is not always evident from one lesson to another.

to be continued in September

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continued from page 9

he says. "It should be a little theatrical, but yet simple and in good taste." In addition to simplicity, remember about nylon materials. They have put an end to all a dancer's headaches over getting clothes back in time, not to mention ruinous dry-cleaning bills. You just wash them out after a performance, hang them up to dry, and that's that. Don't worry about "name" designers any more than you would about "name" photographers.

10. Get a competent press-agent, and get out there and dance. Then

11. don't worry too much about what anybody — friends or professional critics — says about you, in or out of print. Three equally well qualified observers of the same performance will say it was good, bad and indifferent, respectively. All that you can give is the best you have.

12. Both teams say keep your health — "that's *so* important" — and keep renewing your numbers as rapidly as you can. *Don't* worry about your billing, because it's to the advantage of the places you appear to make you seem as important as possible, don't try to come up too fast, and remember that floors and lights and orchestras are not going to be perfect all over.

13. Keep your announcements simple, not wordy; try to seem relaxed if you can. Hecklers are not much of a nuisance for dancers; they are best ignored.

14. Remember that if the good jobs make the next ones bad, the bad ones make the next seem better than ever.

What kind of life is it? Both teams answer: "The kind of life you want to make it. Of course we work hard, and we don't try to live too high — we don't go out after shows." Hoctor & Byrd point out that they travel as much as they please (two trips to Europe in as many years), add that they have time for golf, which they both enjoy. Linn & Alexander don't play golf: "We go to class — we just dance like fools." Bambi adds thoughtfully: "I call us peasants because we're always carrying something — records, or rehearsal clothes, or changes of costume. You have to like it

theyre lee-elliot

tremendously to be able to take it."

Both teams agree that the chances are wonderful now that TV has opened up, and will be opening up even more, for young people who are prepared to "take it." And TV money is wonderful: the minimum for chorus in New York is $125 per person per appearance (number of rehearsals depends on the choreography and your own talent) and there's no limit to the number of shows one person or team can do a week if he can fit them in. And until you reach the star bracket of the De Marcos, who make as much as $5,000 a week, hotel and nightclub engagements pay between $600 and $1200 a week. Between the two compatible activities a successful team can make a very healthy living.

Hoctor & Byrd, who have been booked solidly around the calendar for nearly three years here and abroad, estimate the life span of a successful dance team at fifteen years, point out that it's hard to say how long it takes to reach the top, since so many imponderables like talent, or a divorce which may eliminate a top team (c.f. the Hartmans) from the running, enter into the picture.

Linn & Alexander, who open a new package show called "Shooting Higher" at the Empire Room of the Palmer House in Chicago for a twelve-week run in September, and join the Sid Caesar-Imogene Coca Show of Shows TV program in December, like to look on supper club engagements as a grand-scale audition. "Maybe," says Bambi hopefully, "Rod will get a chance to choreograph a new show." And Rod points out that "Nightclubs are very good for dancers working a lot on TV. It gets them back to reality and a live audience, the toughest audience in the world."

Sounds simple, doesn't it? Both teams would rather work in the supper club of a good hotel, where service stops during the entertainment, and where the patrons are apt to be a little better behaved, than in any nightclub. But with some 2,000 new TV stations opening up, and the AGVA trying to forbid entertainers to appear on network shows (which could mean that they could be done one week in New York and the next in Pittsburgh without losing their freshness) you don't need a crystal ball to see where the future lies, or what it has to offer. They aren't thinking of themselves, but rather of newcomers to the field when they say: "Dancers never had a better opportunity than they do today."

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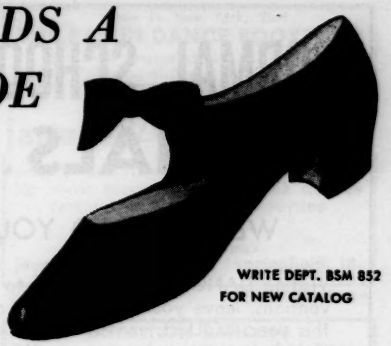

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• One of the headlines of the Australian spring was the exciting tour of the Borovansky Company. After long seasons in Melbourne, Sydney, and Brisbane, theatrical history was made here when the entire company of 80 dancers flew to Perth, West Australia. The distance is equivalent to that between New York and Hollywood. The cost of the trip was almost $10,000. The company played Perth (population only 350,000) for five weeks. Their repertoire included the three act Sleeping Princess among thirteen standard ballets and six new ones.

The Sydney ballet season June and July was crowded with four weeks of performance, first by the Kousnetzova Ballet, and then the National Ballet Company.

The National Ballet Company, which recently had a two months "home" season in Melbourne, was here from June 23rd to July 12th. Its good dancing is headed by the dramatic Paula Hinton. She was outstanding in London last spring when she took over many of Markova's roles in the Festival Ballet Company. Walter Gore's choreography for his ballet *Antonia*, is imaginative and powerfully moving. Both Gore and Hinton, who are both very gifted, were previously with the Rambert Company. They returned to England as soon as the Sydney season ended. The Australian ballerina Lynne Golding appeared in the Odette-Odile role in this company's full length version of Swan Lake.

Madame Raissa Kousnetzova is not only the director and ballerina of her company but she also executes all the costumes herself. Those I saw during the Sydney performances were beautifully professional, but the same could not be said of the company in general. The company's most successful ballet was Prince Igor, augmented by a full singing choir.

Australia's most active exponent of modern dance, Madame Gertrude Bodenweiser, has brought the work of her group many places, and is now in India. There is talk that their tour may be extended from the initial three months planned, to a full year. The company previously toured Australia, New Zealand and South Africa. While it was in South Africa Barton Mumaw appeared with the group in several joint concerts.

Ever since the 1929 tour of Pavlova with Vladimiroff as her partner, there has been an intense admiration for dance in Australia.

Many schools of ballet have arisen. Unlike the States there are no school recitals, but instead, yearly examinations based on the Royal Academy of Dancing (Cecchetti) curriculum. The Frances Scully school of Sydney gives a private scholarship of L500 ($1,125.00)

the lively Australian scene

is putting down strong roots into the art of ballet

every two years. This is used to send promising students to England for further experience and studies. Australian-born Elaine Fifield, ballerina of the Sadler's Wells Theatre Ballet, came from this school. Other studios are also developing excellent dancers. It is truly phenomenal that so much of the art of ballet has been absorbed by Australians in the few years since its introduction, and that its development has succeeded so well.

The four important companies now existing in Australia all spring from the efforts of dancers from other countries who have performed in Australia and who liked it so well that they proceed to take root and develop and organize Australian talent.

In 1936-37 Col. W. De Basil brought to Australia the Ballet Russe de Monte Carlo with Helene Kirsova, Woizikowsky, Youskevitch, Guerard and Branitzka. He returned in 1938-40 under the banner of Covent Garden Ballet Company. Included this time were Baronova, Toumanova, Riabouchinska, Verchinina, Svetlova, Osato, Lichine, Dolin and Petroff. Each time the success was enormous. The war interfered with further tours but some of the members from these companies remained in Australia and started ballet groups of their own.

Helene Kirsova started a school, and a ballet company which made its first professional appearance in July of 1941. Besides Kirsova, the soloists included Eduard Sobishevsky, Valerie Shaevsky and Tchinarova. The company grew from sixteen to thirty-five, and had much success, but was finally disbanded during the war and Kirsova returned to her native Denmark.

Joyce Graeme and Red Reid, two of the founders of the National Ballet Company in a pas de deux from Romantic Suite.

The school of Edouard Borovansky, a soloist of the Original Ballet Russe, was founded in 1939. Starting with studio performances, and with the aid of ballerina-choreographers Laurel Martyn and Dorothy Stevenson, it became a professional company in 1944.

The Raissa Kousnetzova Ballet (formerly called the Polish-American Ballet) was also started in 1939.

After the war, the first overseas company to tour here was Ballet Rambert with Sally Gilmour and Walter Gore. History repeated itself when Joyce Graeme and Rex Reid of the Rambert Ballet remained in Melbourne to help found the latest company on the scene, the Australian National Ballet Company. It is a venture connected with the National Theater movement, the Australian equivalent of London's Old Vic, and is partly subsidized by the

continued on page 30

CHOREOGRAPHER PAUL GRINWIS *and Kathleen Gorham are the Romeo-and-Juliet-after-death in the recent Borovansky Ballet production called The Eternal Lovers. Decor by William Constable.*

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government. It boasted the use of the Sydney Symphony Orchestra for its 1950 season when John Antill's ballet *Corroboree* had its premiere. The music had already been acclaimed internationally. This ballet is divided into eight sections and shows a composite stylization of Australian aboriginal dancing ceremonies. The choreography was entrusted to young Rex Reid. The critiques, though loyal, were mixed as to Reid's choreography.

John Antill has now been commissioned to write a new ballet for the 1953 season of the National Ballet Company. The subject is a fairy tale, *The Dancing Princesses.* This composer not only writes the music but illustrates it in columns down the page under the headings of: Scenes, Costumes, Lighting, props, dramatic effects, etc." He thinks of his dancers as "speaking dialogue", and moving as actors in a drama.

American musicals are extremely popular here. Melbourne has *Kiss Me Kate,* while *Brigadoon* has just left Sydney for a tour of New Zealand. *South Pacific* is expected to open about September or October. *Oklahoma!* had a tremendous success, but so far the biggest hit of all time is the three and a half year run of *Annie Get Your Gun.* After a lapse of only eighteen months it is now being revived again.

American Carl Randall who produced *Annie* has remained in Australia. He has since produced many other shows and is now doing the Celebrity Club floor shows. This is Australia's foremost night spot. Its policy is to import name stars and surround them with a glamorous show.

Beth Dean
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direct from paris . . .

A great event took place at the Paris Opera in July when a monumental opera-ballet, **Les Indes Gallantes** (The Gallant Indies) was presented for the first time since 1735 (music by Jean Phllippe Rameau). Maurice Lehman, director of the French Government Lyric Theatres directed the entire extravaganza, and assigned seven designers to work with him, as well as three choreographers, **Aveline, Serge Lifar and Harold Lander.** There are four separate plots and an allegorical prologue in this dazzling epic. Lifar's ballets for The Savage and The Lucas was vividly striking, but the entire spectacle, a mixture of theatrical illusions and surprises, was an extraordinary sight. It cost some hundred and fifty thousand dollars, an unprecedented expenditure for the Paris Opera.

The Ballets of Latin America, is now happily making its second appearance here. Under the able guidance of former Argentinian actor, **Joaquin Perez Fernandez,** it presents a novel performance of South American folklore, and a mixture of popular music, dancing and singing. From Spain to Guatemala, Argentina to Chili, from Bolivia, Venezuala and Panama, Mr. Perez has drawn a webb of grace and lore, of passion nd misery. It is a great success here and surely would be in the States, too.

Yvette Chauvire has formed a new company, which has just made its debut at the Marigny Theatre. A young ballet company is a young company, as Gertrude Stein might have written. But this one has a great deal of promise, in spite of some unusual bad luck. A few days prior to the opening **Xavier Andreani,** a young member of the company was killed in a stupid auto wreck.

Opening night **Youly Algaroff,** a leading dancer, tore a muscle of his leg. But Irene Skorik, Heino Hallhuber, Violette Verdy, Gerard Ohn and Milorad Miskovitch carried on very well. Constantin Nepo is artistic director, and Mme. Simone Volterra, owner of the Marigny is managing.

Marcel Marceau, a great star of mime, and a company of fine mime dancers, did Black Pierrot and Gogol's The Coat at the Theatre Sarah Bernhardt. The Coat, especially, is magnificent and belongs in the same category as The Green Table.

Francois Michaud and **Dominique Dupuy** made a charming concert debut at the Theatre du Babylone.

Saul Colin

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season in review . . .

continued from page 6

reviewed by **DORIS HERING**

Ronne Aul
June 1
92nd Street "Y"

A dancer of potential greatness can be just as easily led away from the path of absolute integrity as a mediocre artist. Only the fall from grace is more dramatic, more painful to perceive. And so Ronne Aul's first solo concert, while it was thrilling on many counts, had its moments of pain.

As a dancer he has gifts in abundance, and he has worked diligently to develop them. He has strength and the endurance to make every dance look fresh and easy. He has elegance — the carefully nurtured elegance of ballet training and the natural elegance of a spine so precisely set that arms and legs and head are always in perfect relative balance. His face is fascinating with its wide jaws and lean check line. Although he has not learned to do more than grin or frown, there is an air of quick intelligence that will someday be more subtly modulated.

And after one gets through analyzing Mr. Aul's many physical attributes, there is that priceless unnamed ingredient — call it kinesthetic awareness — call it rhythm — call it total energy — call it (ever so quickly) genius — that makes his every movement so blessedly harmonious — so genuinely exciting — so un-mortal — that it almost doesn't matter what his dances are about.

But since all thirteen solos were of his own invention, one must consider their artistic value. And it is here that one finds confusion and perhaps insincerity.

Judging by the four premieres, there is more confusion now than a year or two ago. the new dances — *Moth, F.P.F.F.P.* (A Free Press For Free People), *Runner Up on This Place*, and *Man With Flower* — all had a structural carelessness that was not present in earlier efforts like *Proteus, Street Musician* and *Movement Dance.* In addition, there was a constant stylistic conflict between ballet and modern dance.

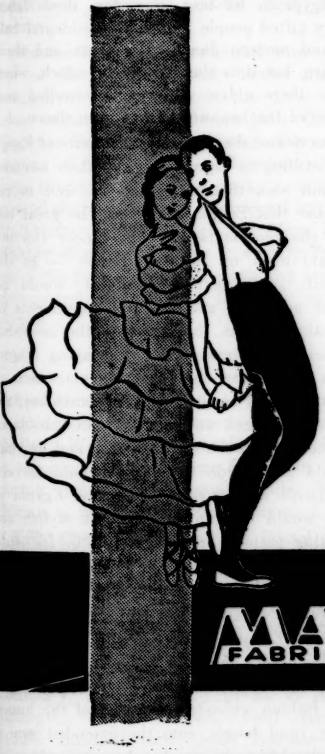
For example, in *Man With Flower*, a slight Gallic-flavored portrait of a soldier who preferred a flower to his sword, there were bursts of technical display (like triple air turns) that pulled the dance out of character. *Moth* also suffered from the conflict between modern expressiveness and balletic display. And it had an unfortunate shredded chiffon costume that flapped as Mr. Aul jumped repeatedly toward a light.

F.P.F.F.P. had the germ of a potent idea. It portrayed a lone man so shaken by the lies in a newspaper that he tore it to bits. And then, motivated by a final fragment of faith, he picked up the torn pieces, stuffed them into his coat, and pulled them forth, one by one to read frantically as he walked in a circle. The dance is still a sketch. When Mr. Aul progresses from pantomime to dance expression, it should be very moving.

A certain contingent of modern dancers involve themselves with complicated props and more complicated philosophies and call it dancing. Mr. Aul seemed to be influenced by this trend in his four-part *Runner Upon This Place.* The dance had many possible meanings that could be summed up as an individual's attempt to escape from some reality and his final acceptance of it. The reality that Mr. Aul "faced" was a pile of wooden junk resembling a primitive grain grinder. After much struggle, the contraption broke accidentally. But the dance was so unsure in its dramatic intent that most people (including us) thought it was part of the choreography.

And so at the present stage in his career the score evens out. Ronne Aul already outdances virtually all of today's male concert dancers. And he may have a potential as a choreographer. But he is sorely in need of mature guidance so that he does not confuse dancing with self-display.

Pianist Conrad Wolff and cellist Kermit Moore accompanied. Mr. Aul designed his own costumes and props. They were adequate but a little amateurish.



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egypt . . .

continued from page 11

In the theatres of Egypt, one finds all sorts of dancing. The productions themselves — in Cairo at least — are beautifully staged and are often syntheses of drama, music and dance, expertly lighted and mounted with great imagination. The folk dances, slightly theatricalized, which one comes across in such presentations, are enchanting but ballet in Egypt, as I found it, was pretty depressing. There were some well-trained ballet teachers from Europe but the several recitals which I attended (and which I was told by residents were typical) presented Egyptians or visiting Europeans in a kind of ballet which must have gone out of fashion elsewhere forty years ago — if it ever was in fashion.

I recall seeing a large girl dance the male lead in *Afternoon of a Faun.* It was a nightmare of choreography which called upon everyone to be roses — opening, closing, standing still, tearing up roots, dying — and it was this that caused me to say, somewhat bitterly, to a group of young Egyptian dance students, "If you've got to be a flower, please be a lotus." At least, I wanted them, even in their floral moments, to be Egyptian as possible, for although Egypt grows some of the most beautiful roses in the world, it is the ancient lotus which has lent not only its scent to women of the ages but also its pattern to Egyptian art and design.

But Egyptians are strange about their great dance heritage. It took me months to see what I wanted to see. I was taken to night clubs with acts featuring tummy-dances exaggerated to please the foreign eye, or bad imitations of Broadway dancing. Finally I saw the stick dancers and, shortly thereafter, a dance-like processional accompanying a funeral train, but when I said to an Egyptian friend that THAT was what I had been trying to find, he responded with surprise, "But they're peasants!"

RUTH ST. DENIS AND TED SHAWN
as they originally appeared their ballet, Egypta

Today, however, it would seem to be the peasant dancing in the streets, at fairs, among native singers or in the all-Egyptian theatre presentations which represents the dance art of Egypt at its best. Someday, these fabulously gifted people will make occidental ballet and modern dance serve them and their culture, but it is the folk dance which, when I was there a few years ago, controlled and conveyed the beauties of Egyptian dance.

Americans, then, drawn to the arts of Egypt and wishing to capture some of their essences for our own theatres, would do well to remember that Samia Gamal may be great but that she represents only one aspect (an important one) of Egyptian dance — as she herself, as an expert specialist, would no doubt admit — and that the movements of the stick dancers, the dervishes, the mourning women in processionals, the swaying singers from Luxor, the choreographic placement of Coptic priests on days of great ceremony, the hints and clews and dicta of ancient dance as recorded in the old paintings and carvings should also guide those who would succeed St. Denis as a creator of a new *Egypta* or who would wish to continue the stylish and exciting patterns invented by Solov for *Aida.*

Let us always have a "Little Egypt" and captivating rotations of the midriff but let us not, when we attempt to capture the form and spirit of Egypt's dances, limit her to the circle of the navel. The Nile extends the length of Egypt (and longer) and Egyptian dance, in like fashion, extends the length of the human body (and longer, into the extended arm of the dervish as he reaches heavenward).

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PAINT YOUR WAGON	Shubert	Agnes deMille	Gemze De Lappe, Scott Merrill, Mary Burr, James Tarbutton
TOP BANANA	Winter Garden	Ron Fletcher	Johnny Coy, Hal Loman, Joan Fields
THE KING AND I	St. James	Jerome Robbins	Yuriko, Michiko
SOUTH PACIFIC	Majestic	Josua Logan — (staged entire production — no choreographer)	
WISH YOU WERE HERE	Imperial	Joshua Logan	Sheilah Bond, Richard France, Joe Milan, Paul Valentine

those teaching at Perry Mansfield this summer is ballet instructor **Nina Youskevitch.**

•

At The Colleges . . .

Sarah Lawrence offers young men the opportunity to work in their very active performing arts school without tuition charge — no strings attached. Their new theatre, to be completed by September, includes a large stage, convertable to an outdoor theatre, dance studio, theatre workshop, dressing rooms and music rooms . . .

Martha Hill, famed educator now director of dance at Juilliard, traced the development of dance from the days when she originated the Bennington College Summer Dance School through the organization of the N. Y. U. — Connecticut College program, when she spoke recently at a workshop-conference sponsored by State University of New York, at New Platz. **Shirley Wimmer** of State University Teachers College, at Cortland, gave the lecture-demonstration assisted by four of her pupils . . .

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School News . . .

Gordon Hamilton, formerly soloist of the Sadler's Wells Ballet and Ballet de Paris, is teaching at the Fokine School in N. Y. during July and August while **Vitale Fokine** is teaching at conventions.

Ruth Chamberlain and Ed Postel were the winners of the scholarship competition at the Allegro School in Chicago, where English dancers **Richard Ellis** and **Christine du Boulay Ellis** are now teaching . . . In memory of **Lilias Courtney** six scholarships to the Courtney School in Louisville, Kentucky, were recently given to **Alexis** Mashuta, Carol Schoch, Gail **Hoover,** Diana Gardner and Linda Raymer and Jane St. Ledger. The eager contestants, all beginners, were judged upon ability to follow directions, strength of body, coordination and imagination . . . Joan Broderick and Carole Depner of the Bayside School in Long Island, were presented with talent awards by **Jeannette Tannan** of Ballet Russe . . . **Mme. Marguerite Olstowski,** Polish dancer who was at the Metropolitan Opera at the time of Maria Gambarelli, and daughter **Stasia Olstowski,** recently of the Radio City Corps de ballet, will join together to open a dance studio this fall in Corpus Christi, Texas.

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chicago letter . . .

Ruth Page and Bentley Stone's Salome and Herod (Richard Strauss) proved very successful in its first presentations. The costumes and stage decor by **Nicholas Remisoff** are elaborate and Miss Page is a stunning Salome in a tall white wig. There is no Dance of the Seven Veils — one wouldn't expect Miss Page to stoop to such orthodoxy — and it is a rather naive dancing girl who disports before the tyrant. Late in June Miss Page left for Italy where she is vacationing with Sadler's Wells Margot Fonteyn and Frederick Ashton.

Mata and Hari, currently in the Palmer House's Empire Room, stop the show nightly with their Carnegie Hall number. They are also doing their Fakir and Sport numbers. Assisting in the latter are **George Tomal** and **Bill Bradley,** who contribute a Street Dance to the show.

In great contrast to Mata and Hari is **Helen Wood,** who left Pal Joey, but brings its brash atmosphere with her. Her tap dancing and personality stuff, her sequined costume, long curls and high kicks are a throwback to the 1920's. Those who had been crying for the good old days when dancing didn't have to have a meaning and dancers were cuties suddenly found it pretty empty stuff alongside of Mata and Hari's dances of ideas.

David Tihmar is doing a first rate job of directing the operettas for Music Theatre, the summer stock on Chicago's north shore. He had the singers in Fledermaus moving rhythmically and stylizing the shifting pictures in a manner most suitable to theatre in the round. **Alan Howard** and **Barbara Steele** were noteworthy in the balletic interlude.

Merritt Thompson, Michael Kidd's deputy in charge of dancers in the New York cast of Guys and Dolls, spent his recent vacation in Chicago looking over this town's production of the show and conferring with **Shellah Hackett,** captain of our Guys and Dolls, about bits of business and other important staging matters. At the request of the visiting dignitary we showed the cast some old motion pictures of **Michael Kidd** in On Stage and Billy the Kid. We enjoyed the dancers' remarks immensely, for they simply shouted with glee everytime Kidd appeared and noted with pride all his excellencies. Seldom have we witnessed so much affection and admiration for a director.

Ballet Guild of Chicago wound up its activities for the season with a film review of its past activities. Officers elected for next year are: President, Milton Kanter; Vice-President, Ed Hefter; Treasurer, Alfred Foerster; Secretaries, Betty Whamond, Alice Vacek, Helen Bolton.

The Institute of International Education gave a tea for **Hiruhi Yokayama** Japanese dancer, who spent a few days in Chicago on her fellowship tour.

The success of the Allied Arts dance series proved Chicagoans like to shop for their dance attractions in a neat package so Impresario **Harry Zelzer** has arranged an expanded series for next season. Programs will be on Sunday afternoons in the Opera House. The series will consist of: Ballet Theatre—Oct. 26, Slavenska-Franklin Ballet—Nov. 23, Ana Maria's Spanish Ballet—Nov. 30, Mata and Hari and Co.—March 22, Jose Greco and Co.—April 12.

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from hollywood . . .

M.G.M. has announced that the new **Gene Kelly** film, Invitation To The Dance, will be made entirely without dialogue and will tell four different stories through interpretive dancing. Gene Kelly will be starred in one episode and will appear in a minor role in another. He also will direct the Technicolor novelty which is his own idea and will do all the choreography. Dancers from the Sadler's Wells Ballet and Ballet Theatre will be featured in two of the episodes.

Setting a night club precedent, **Ballet Theatre** has been engaged for a two-week stand at the Last Frontier in Las Vegas. This starts on August 22nd, after the six mid-August appearances of the company at the Hollywood Bowl.

Collette Marchand, French ballerina, has been signed by John Huston for the feminine lead opposite Jose Ferrer in Moulin Rouge, to be filmed in Paris.

Ruthanna Boris all set to do the choreography for **Jollyanna,** finale offering in Edwin Lester's Los Angeles Civic Light Opera season. **Barbara Bailey** will assist Miss Boris on this musical production featuring **Mitzi Gaynor** and **Bobby Clark.** Local dancers chosen include **Pat Tribble, Sally Sarvo, Joan Morton, Marlaina Tepel, Bob Petrovich, Jimmy Thompson, Buddy Bryan and Walter Adams.**

Velez and Yolanda will appear as the second attraction in the Greek Theatre Productions offering for a summer season of dance. They follow Ballet Russe de Monte Carlo with their own company of dancers.

Hermes Pan has completed his choreography for MGM's Sombrero in which **Cyd Charisse** dances. Mr. Pan has also been set to choreograph the studio's Technicolor musical, Give A Girl A Break, to star **Marge & Gower Champion, Leslie Caron** and **Debbie Reynolds.**

Charles van Maanen exhibitor of modern dance photographs at the Lester Horton Dance Theatre will collaborate with Lester Horton on a volume on contemporary dance. The pair are laying plans for an extensive text covering aspects of modern dance ranging from basic theatrical concepts to Horton's own techniques.

Busiest dance director in town is **LeRoy Prinz,** currently working on five pictures at Warners. He is winding up the last musical number on April In Paris starring Doris Day and **Ray Bolger;** is directing musical sequences for The Desert Song and Stop, You're Killing Me; and is preparing the dances for Back To Broadway and The Jazz Singer.

Hollywood Negro Ballet, will open the annual California Ballet Festival August 8th at Marines' Memorial Theater, San Francisco. Raoul Pause and Irma Wallenius, festival directors, selected the **Joseph Rickard** troupe as the outstanding ballet company in Southern California. Featuring **Graham Johnson, Theodore Crum** and **Bernice Harrison,** principal dancers, and an ensemble recruited from the Katherine Dunham group and the current film Lydia Bailey, the company will introduce Tales From Vienna Woods, (Johann Strauss), Waltz Gracioso, (Claudius Wilson), and more new works. Other festival attractions will be **Devi Dja** and her Indonesian Ballet, **Mara** and her Cambodian Dancers, the **Ballet Allegro** and the **San Francisco Opera Ballet.**

Ted Hook

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spanish news . . .

The Spanish Ballet Company of **Pilar Lopez** (the sister of Argentinita) had very successful seasons in Barcelona and Madrid. Her company includes Roberto Ximenes and Manolo Vargas, Elvira Real, Alejandro Vega, Alberto Lorca, Rosario Escudero, Dorita Ruiz, guitarrists Luis Maravillas and Ramon de Loja. The orchestra is directed by Jose M. Franco. Their major and most successful novelty has been the Concierto de Aranjuez of Joaquim Rodrigo for guitar and orchestra. It is danced by the whole company. A visit to the States next fall is a probability.

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from lisbon . . .

Anna Maria Mascolo, Aguenda Sena and Fernando Lima, Portugal's foremost classical dancers, gave several matinee performances at the Teatro Monumental (1,500 seats), presenting their own compositions with financial and artistic success.

Francis Graca, director and leading dancer of Verde Gaio Ballet has made quite a sensation on the current theatre scene, where he is appearing in legitimate drama.

Come the summer, and the Lisbon schools of dance are giving their annual recitals. Mme. Britton, a former Cecchetti pupil and the dean of teachers here (where she has taught since 1922) presented some of her students at a private charity performance . . . Mme. Sosso Doukas Schau, teacher of the Dalcroze method, combined a recital of about 100 pupils with a gala celebration of her 20th year of teaching in Lisbon . . . Ruth Aswin Heller, who has been teaching classical and modern work here for 15 years, presented her pupils at the Teatro Nacional . . . and Margarida de Abreau, founder and director of the Circulo Iniciacao Coreografica gave the last recital of the season when she presented her students in a series of short ballets. A great many native daughters, but practically all the girls of diplomatic and foreign families study ballet here.

Luigi Gario

•

news from austria . . .

Perhaps the success of **Erika Hanka's** spring premieres at the **Vienna State Opera Ballet** will break what seems to be an unwritten law that there be only one new program each year.

The evening included Delibe's Sylvia, Scheherazade, and The Rondo of The Golden Calf. The last has recently had great success in Germany, and is based on the book by Tatiana Gsovsky.

It consists of three scenes linked by the theme of the fatal influence of the Golden Mammon. In the first a young girl (Lisa Temple) is forced into marriage with a rich man she despises. She escapes her family and the wedding guests and prefers to be killed by her lover **Willy Dirtl.** The soloists were superb and the phantom-like wedding party in the background heightened the impression of nightmare.

The second scene tells of masses of workers who rebel against those who have the power and money. Led by their speaker **(Konstantin Zajetz)** they manage to gain freedom only to lose it to the dictators.

In the third scene a gambler **(Richard Novotny),** a courtesan **(Ilse Kopp),** a greedy old lady **(Inga Fiala,** an officer **(Kurt Hiess)** who commits suicide, and a dandy **(Wilfried Fraenzl)** are gathered around a roulette table. The dandy loses his money, his mistress' ring, cloak and finally loses her when an innocent young man **(Carl Raimund),** in a poetic pas de deux, opens another way of life for her. So at last, the evil influence of gold is destroyed. Gottfired Einem's much discussed music has moments of being fascinating and others when it is monotonous. All three scenes are danced in modern costumes (Erin Kniepert) and timeless decor (Stephan Hlawa).

Sylvia, the curtain-raiser, was given as a ballet suite without plot. Grete Bauer, Lise Temple, Lucia Braever and Carl Raimund danced solo variations. **Trude Brexner** did a faultlessly executed pirouette variation which "stopped the show."

Erika Hanka's new version of Scheherazade uses the overture music for the opening scene. The pas de deux she has created for Zobeide **(Julia Dropal)** and the Golden Slave (Willy Dirtl) are generally praised as being the finest choreography she has yet done. Dirtl definitely established himself as a first rate performer as a result of his dazzling work, and Professor Hanka, as well as the dancers were hailed by the opening night audience and the press.

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Rosalia Chladek, after two solo recitals in Athens, Greece, took her entire group to Syracuse, Sicily, where they danced at the June Festivals. Miss Chladek staged The Trojan Women and Oedipus at Colonas. Following this, her group toured Germany during July, performing, among other ballets, An American in Paris and American Impressions. Miss Chladek has been holding a summer course at Montreux, Switzerland during the summer.

Linda Zamponi

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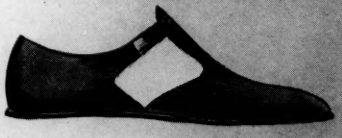

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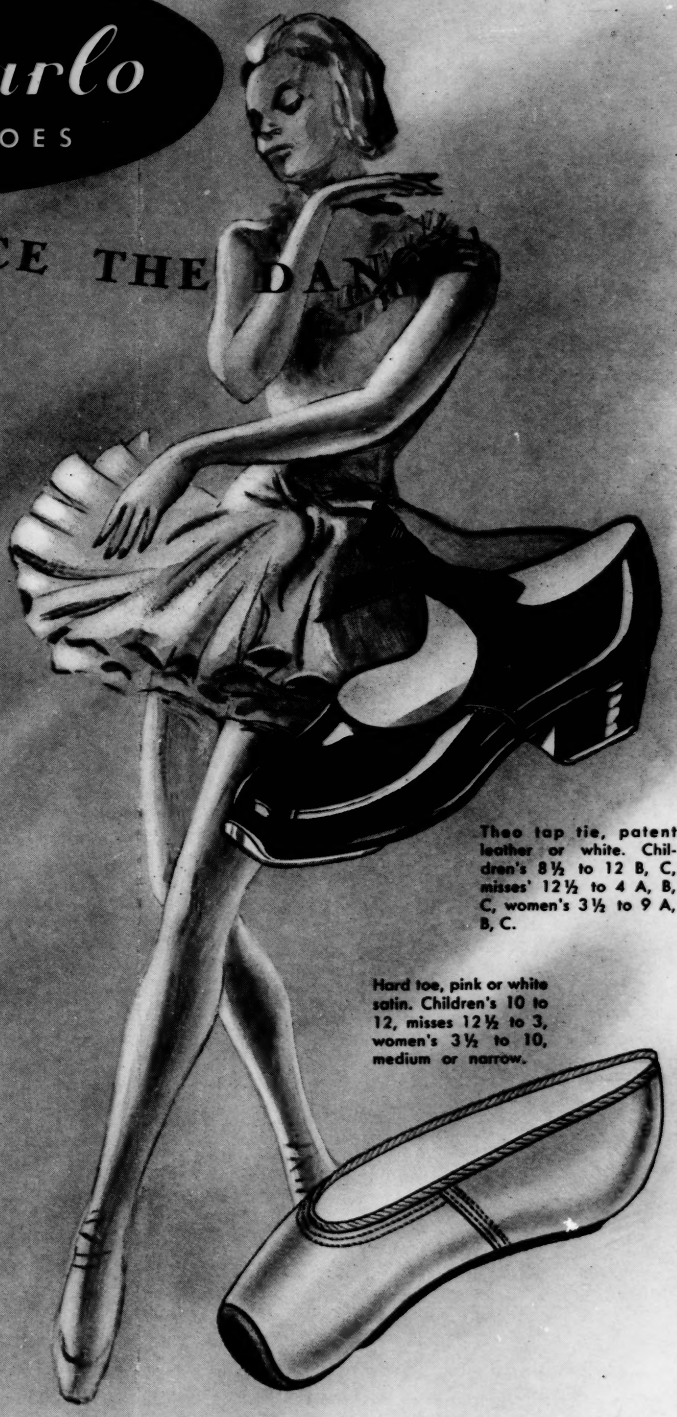

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